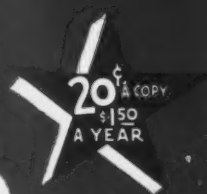


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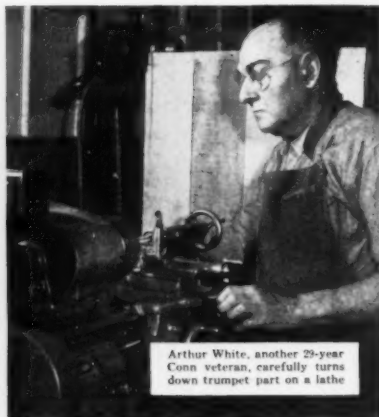
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Lyle Piper, final assemblyman and a 21-year Conn veteran, works on a 6-M alto saxophone



Joe Kimmeth, who has been with Conn for 26 years, puts a lacquer finish on a brass joint



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Frank Fletcher, at work here on the hydraulic pull, has drawn Conn trombone slides since 1917



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S. Kenneth Lotspeich, Kearney, Nebraska

Throughout Nebraska the name of Kenneth Lotspeich is practically synonymous with progressive and enlightened music education. Mr. Lotspeich has served his native state well in bringing the benefits of a broad and thorough instrumental program to many communities.

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In 1939 Mr. Lotspeich went to Grand Island, Nebr., and during the next three years he achieved remarkable results with an all-out orchestra program. Starting from scratch, he developed a grade school orchestra from practically nothing to a massed group of 175 players in 4th to 6th grade.

He assumed his present position as director of instrumental music in Kearney in 1942, and his record in that city of 11,000 has been enviable from every standpoint. Under his immediate supervision are a 70 piece senior band, 55 piece senior orchestra, intermediate band and orchestra, and grade school orchestra. The senior band and orchestra were both 1st division winners in Class A last year.

His alma maters are the University of Nebraska, where he graduated in 1931, and the University of Michigan, where he received a Master's ten years later.

Mr. Lotspeich has no patience with those who assume a defeatist attitude in regard to string teaching, and his own success bears out his conviction that string teaching is most effective when begun early. Out of his 90 grade school student instrumentalists, over 40 are string beginners.

As secretary of the Nebraska Music Educators Association since 1940 and a charter member of the organization, he maintains an active interest in organizational work in addition to directing the Kearney Municipal Band.

The rest of his time is divided between adjudication, guest conducting, summer music camps, and his wife and two young daughters. And somehow he manages to squeeze in a little hunting and fishing.

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The School
Musician

236 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

DECEMBER, 1946

Volume 18, No. 4

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January Looks Good

We're going to make good on our promise of that wonderful story of circus musicians. You'll find out how Harry James developed that amazing trumpet technic and have many a chuckle over the tales of bygone days under the Big Top. Edward Ortiz continues his entertaining history of the clarinet next month, and a host of other instrumental experts will be on hand to help you start the New Year right.

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The Shooting War is Over So We

Return to Your Favorite WHICH?

THE CONTEST or THE FESTIVAL

by Irving Cheyette

Director, Music Education Dept.

State Teachers College, Indiana, Pa.

● DURING THE PAST FEW YEARS there has been much thinking, talking and even vociferous arguing relative to the merits or demerits of music contests versus music festivals. The fair-minded thing to do is to analyze the purposes and the values which are inherent in each of these activities, and then see if we cannot evolve a program which will carry over the merits of each of the activities with a minimum of the less valuable or meretricious factors. The point of view presented by the writer is based on many years of experience as a participant in both types of programs; as a judge at contests; as a conductor at festivals, and as a host to both types of programs.

The Purpose of Contests

The purposes of contests from an educational point of view are (1) to stimulate interest in music study by making the community aware of what other communities are doing;

(2) To set up higher standards of achievement in musical performance and in the type of music performed through classification of performing groups according to the number of students enrolled in school, the number of years of experience of the participating group, the number of rehearsals per week, the number of students taking private instruction, and other yardsticks;

(3) To compare performances of participating groups by making them compete against each other or against an arbitrary standard set up by the judge or judges, rating them according to such factors as intonation, precision, attack, interpretation, rhythmic accuracy, instrumentation, general effect, and "personal opinion" ratings;

(4) To obtain advice for improving performance by inviting as adjudicators outstanding educators and musicians;

(5) To inspire school musicians to better performance by inviting famous

conductors to lead massed ensembles;

(6) To permit competing groups to hear each other play, thereby learning from each other's mistakes and good points how to improve their own performances.

Another purpose, seldom given much publicity, is that a contest is a good money-making scheme for a community, since it brings several thousand additional visitors to the city for an entire day or two, these visitors spending money for meals, programs, admission to massed performances, gasoline, hotels, souvenirs.

A further valuable purpose is the happy, jovial spirit which is added to the community sponsoring a contest.

While many of the aforementioned purposes are worth while and laudable, frequently, in the administration and organization of the competition program, many undesirable results accrue. Among these may be listed:

1. Only too often, with many contest groups, there is no central authority to which all members or prospective members entering the competition may look for guidance or help in advancing the cause of music in their own communities throughout the school year.

2. The financial operation of the competition may be turned over to a sponsoring organization, such as a chamber of commerce or service club which is primarily interested in making money rather than furthering the educational objectives of the competition. If the program does not make money, the attitude of the organization towards such educational objectives will be influenced negatively, and the chances for further musical development in the community handicapped for several years to come.

3. In many cases no provision is made for participants in the contest to hear and compare each other's performance, losing one of the chief values inherent in this type of program.

4. The system of ranking performers in terms of first, second, third, etc., can become a vicious thing, leading to ill-feeling between performers, conductors and adjudicators, to say nothing of the administrators. This system is frequently invalid and unreliable since the opinions of the adjudicators are subjective, and a point score based on subjective opinion will vary tremendously from judge to judge, depending on the experience and the aesthetic judgment of the adjudicator. The differences between organizations, measured on a point score basis cannot be significant and valid because they are not based on reliable objective data. Many of us are familiar with scores which vary by a fraction of a point between organizations. Certainly, such a minute difference should not make one organization take a lower ranking.

5. The necessity of entering into competition has forced music teachers to put all of their effort into the mastery of two or three compositions for a semester or more. There is no doubt that such teaching will lead to boredom, staleness, and undesirable attitudes toward music study on the part of students participating in a contest. The function of the music teacher is to acquaint the students with a wide variety of musical literature, to develop a universality of taste and a heightened discrimination. Two or three compositions a semester will not do this.

6. Administrators, unfortunately, are inclined to measure a music teacher's

ability by the ranking received in competition rather than by training, time allowed for music study, individual talent of students, the difficulty of the music, and the set-up of the music schedule. Such judgments lead to many unfortunate conditions, including loss of position, prestige and goodwill, and place the music teacher in the same unfortunate position as the football coach with a losing team.

Purposes of Festivals

Practically all of the purposes listed for competitions, with the exception of competing, are equally valid for the festival program. However, what are some of the limitations of the festival program?

1. Frequently, only a few from each school are chosen to participate in a county, district or state orchestra, band or chorus. This comes rather as a treat for a few, with no benefit to all the participants in the school.

2. The festival program of music is frequently beyond the musical and technical ability of all the participants of all the schools. It is chosen frequently by a few individuals who have outstanding musical organizations of their own. The teacher may not have time to work with the few individuals of his school whom he may select to participate in the festival program.

3. The opportunity to hear what other schools are doing does not exist. The festival organization is a "super" program and not a typical program which can be found on any day when visiting school.

4. The element of competition, which can be wholesome and worthwhile in stimulating entire groups to better performance, is lacking.

The question is not really whether we should have one or the other. Both programs have their respective advantages and can be combined in a wholesome manner, such as is now being done by the New England Festival Association and other regional groups.

All participants should play for a group of judges who give only a rating classification, but no ranking designation. Thus more than one group may earn a Superior or Excellent rating.

The best players and singers of each group should then be chosen to participate in massed groups under a visiting conductor, and all the participants should have a chance to hear a very superior performance, and also to hear each other perform.

Some Further Recommendations

1. Create within each festival area a strong central authority elected by all present members or prospective members. This central executive committee

should include a full or part-time paid executive director to manage the business affairs of a COMPETITION-FESTIVAL.

2. The Festival office should serve as a clearing house for disseminating new educational ideas and practices; for settling controversial issues as to classifications, ratings, interpretation of ratings, hiring of adjudicators and guest conductors, and many other functions that go with the management of such an organization.

3. The establishment of a series of clinics for the study of materials to be used in the Festival, inviting well-known educators and adjudicators to offer advice on correct performance and rehearsal routine.

4. The eventual removal of the necessity of classification before performances and the substitution of a festival spirit, with advice and suggestions taking the place of so-called "judging" and ranking.

5. The opportunity of listening to each organization play, and, upon completion of the festival, a get-together of all conductors for a discussion of one another's performance.

6. With recording apparatus as easily available as it is now, a full recording should be made of each organization's performance to be taken home and studied along with the adjudicator's comment sheet, so that students and teacher may profit from an objective analysis of what they actually did. This would also make the judge more careful about what he wrote.

7. A new type of classification setup, based upon the performance of each organization and rating it accordingly. From year to year each organization would try to improve its previous classification and step up into a higher classification on the basis of its own achievement, rather than on an arbitrary

Music educators agree

that contests and festivals
often miss the educational mark.

Here is one man's solution . . .

a concrete program for a
competition-festival, designed
for maximum benefit to
students and directors

set-up such as number of students in a school. These ratings should be based on the musical achievement of each organization, taking into consideration the training of the teacher, the set-up of the music schedule including the opportunities for class instruction, number of rehearsals, number of pupils studying privately with professional teachers, etc.

8. The creation of a graded list of materials, contributed by all members of the festival association and organized into definite form by the executive committee or an appointed committee, with such classification of material to be made not only on technical difficulty but also to include such information as key, extreme ranges, interpretative notes offered by famous conductors, and proper rehearsal routine. In other words, it should include all the information which would make such a list fit into a course of study in a well-founded music program.

9. The organization of a committee of school administrators to serve as an advisory committee on educational and financial procedure.

10. The organization of a committee of patrons and sponsors in each community where a festival is to be held.

11. Each participating member in a festival must be willing to assume some financial obligation for services to be rendered. The exact amount can be determined after a festival is over, and if any deficit is sustained it should be shared equally among all members. If money is made, such surplus should be used for furthering the services of the organization.

Although the writer has not covered all the arguments pro and con, there are many who will be in agreement with the ideas set forth, and even more who may disagree. In any event, let us have more Competition-Festivals.

Will the School Music Program Adopt

BAGpipes

by Lieutenant Commander

Alfred E. Zealley

Royal Canadian Navy (Ret.)



"The Beard," as he might be called in the U. S., is Pipe-Major Ed Esson of the Seaforth Highlanders, snapped while hard at work on a bagpipe obbligato.

ALL TRUE-HEARTED SCOTSMEN will tell you that the skirl of the bagpipes of their native land evokes a thrill that no other musical instrument can duplicate.

During the recent war the pipers which accompanied the British Empire's Highland regiments reawakened public interest in this colorful instrument in many parts of the world. The spine-tingling, martial strains of pibrochs and reels, played by the brawny, be-kilted Highlanders, have stirred audiences from Brussels to Bombay. Today the bagpipe is recognized as a true musical instrument, one unique in its ability to produce effects ranging from harshness to sweetness.

The association of the bagpipe with the land of lochs and heather has led many to believe that the instrument had its origin in Scotland. As a matter of fact, most loyal Scotchmen would be surprised to learn that several other countries had used the pipes at the head of their marching regiments long before it was adopted by Highland clansmen.

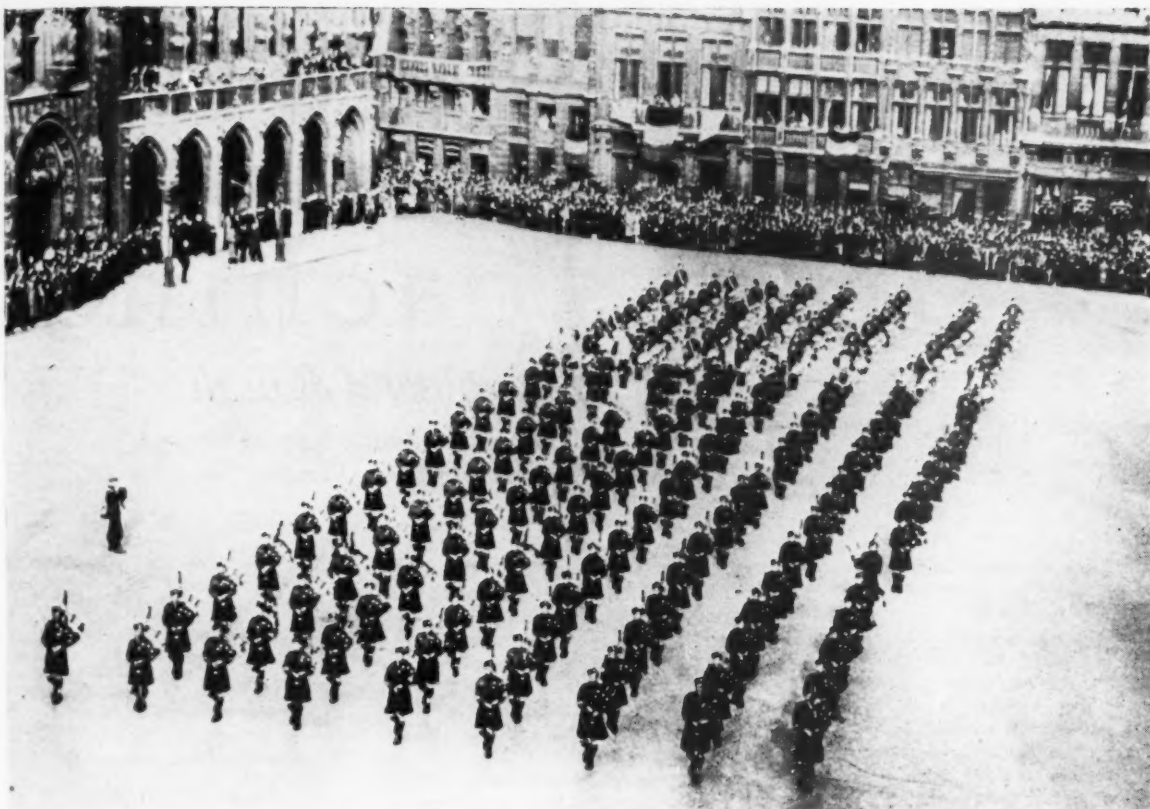
The French, Germans and Swedes used the bagpipe as a marching instrument many years before its weird sounds were heard from north of the Tweed. Even the Roman legions found that their cohorts fought more sav-

We wouldn't say

Yes!

and we can't say

No!



During a Victory concert in Brussels a massed pipe band representing 15 Canadian Highland units makes the welkin ring with a pibroch.

**You may never hear it
at Carnegie Hall, but
the bagpipe has a niche
all its own in
instrumental history**

agely when aroused by the warlike pipes.

Bitterest pill of all to those who boast a Highland tartan is the fact that the bagpipes were popular with the Irish back in the 16th century!

Continuing the martial tradition of the plaid-covered pipes, the British Army uses them in over 200 Highland regiments, comprising regular army units, militia and volunteers, all of which point with pride to their regimental bagpipe bands. Music for these pipe bands is specially arranged to make the most of the instrument's hair-raising versatility.

A real bagpipe enthusiast will tell you that there is no music in the world that can match the sound of pipes drifting across a lea of heather, or floating over a Scottish loch in the misty twilight.

In the early part of this century the famous British Guards band gave a concert in Boston at the commencement of their American tour. Just prior to the concert two Highland pipers in full regalia paraded through the auditorium with pipes skirling and kilts swinging. The audience, stunned

at first, went wild with excitement and demanded more. The astute manager of the Guards' band, observing the impact of the bagpipes' novelty effect on an American audience, shortly thereafter organized the Belleville Kilties Band. This organization won great popularity, not only in the

United States but throughout the world.

Today, with martial music and military organizations continuing in popularity, we can expect to hear even more from Scotland's noble contribution to the world's family of instruments.

There is much more to tell about Bagpipes, and some very interesting suggestions to make for their spectacular use with parading school bands. Watch for new ideas. We'll be giving you the Works, in future issues, on the Bagpipe.

Audio-Visual Aids to Instrumental MUSIC Teaching

PART THREE

Photographs

● PHOTOGRAPHY HAS BECOME THE HOBBY of many musicians. Amateur and professional photographers, alike, can make a definite contribution to the audio-visual aids cause through their continued efforts. We constantly need better pictures; shots that have punch and a goodly pinch of originality in them. Perhaps the prospective teacher or the veteran instructor would be justified in taking some time off from the laborious studies involved in the present day music curriculum to study some elementary photographic principles. For the beginner a splendid and yet inexpensive textbook may be secured—"How To Make Good Pictures", published by Eastman Kodak Company, Rochester,

N. Y. Much valuable information is contained herein, enabling the would-be photographer to improve his shots.

In spite of the potentialities of the amateur's camera, do not hesitate to employ professional photographers when necessary. The experience of one who is versed in this art will save much uneasiness and avoid delays when photographs for some particular occasion are needed.

If photographs were used for no other purpose than to stimulate interest in instrumental music, their place in the visual aids program would be justified. However, photographs can be of assistance in many other ways:

(a) Demonstrating correct posture and playing position, (b) Checking on seating arrangements, (c) Observing marching band formations, (d) Serving as a source for newspaper and magazine publicity, (e) Keeping a record of instrumental groups from year to year for reference purposes, (f) Acquainting students with various soloists, ensembles, organizations and conductors.

The teacher may think of many more ideas than can be included in this list of uses for the photograph.

Textbook Illustrations

The modern instrumental manuals with their many pages of visual aids cannot be overlooked. If used intelligently, they may be of considerable assistance to the instructor. A few likely ways in which the textbook illustration may be used are for the purposes of:

(a) Vitalizing music history, (b) Illustrating rare instruments, (c) Tracing the history of notation, (d) Presenting scores of original manuscripts, (e) Illustrating correct posture, correct playing position, as well as, correct fingerings, (f) Showing the historical development of the various instruments.

In small groups the logical procedure is for the class to gather near the stand on which the picture is placed. However, in larger classes an opaque projector may be used, or the illustration may be passed quietly from one pupil to the next. Students are sometimes sufficiently aroused to ask to check out a book after having seen one or two illustrations from a textbook.

Film Strips

One of the most inexpensive mediums of visual instruction available today is the film strip. The negative of a 35 mm film is made positive and projected on a screen by the means of a film strip machine. The projector used to show the pictures has such desirable features as: portability, ease of operation, plus the fact that its cost



An interesting and unusual photograph which any amateur could duplicate with a little practice. Shots such as this serve to "personalize" the band and to stimulate interest among the band personnel. This shows a part of the U. of Illinois band.

is relatively low. Film strips have an advantage in that they are relatively low in cost; once acquired they become a permanent part of the film library. A minimum of storage space is necessary for the film. Individual pictures may be shown for as long a period of time as necessary.

Unfortunately, little has been done with this visual aid in the instrumental program. There are, however, several ways in which this medium of instruction may be used to advantage:

(a) Correlation of music history with the fine arts, (b) Reading either a complete or a condensed score to the accompaniment of a recording, electrical transcription or a radio broadcast, (c) To illustrate correct fingerings, (accompanying information and demonstration may be from recordings, electrical transcriptions or radio broadcast), (d) To compare the various instruments in range, tone color, etc., through the aid of recordings, (e) For illustrated lectures on various phases of instrumental technique using the P. A. systems and recordings.

Slides may also be made from film strips if desired. Kodachrome slides also may be projected for similar purposes.

Lantern Slides

One of the older visual aids may be called on for assistance if one possesses this equipment. A list of suggestions for its use follows:

(a) To trace the development of musical instruments (pencil tracings or photographic slides), (b) To illustrate a lecture-recital on famous composers (photographic or colored slides), (c) To reproduce original scores of the masters (will involve microphotography), (d) To present songs for assembly singing (typed cellophane slide) using as an accompaniment a student organization, or either a school or a professional recording, (e) To illustrate music appreciation courses that utilize the resources either of the radio or of phonograph records, (f) To correlate geography, history and art with instrumental music.

Helpful information for the teacher and the student who plan to make their own lantern slides will be found in a booklet by C. E. Hamilton, *How to Make Handmade Lantern Slides*.

"A picture is worth a thousand words..."
Many of the visual aids discussed in this article are worth a great deal more.
This is a continuation of Mr. Baugh's informative review of the audio-visual field, begun last year.



The amateur's camera has a definite place in the audio-visual aids movement. Photographs of sectional rehearsals and performances often unearth valuable pointers from a purely visual point of view, as well as providing excellent publicity material for the band. The author took this photograph during a U. of Illinois band rehearsal.

Some of the objectionable features of lantern slides are:

(a) Time required to make one good slide is tremendous, (b) Machine is bulky and awkward in comparison with other projectors, (c) Requires more time for showing than film strips, (d) Larger storage space necessary for this machine and equipment than for film strips, (e) Motion, continuity, third dimension are all lost, (f) Cost is prohibitive in some cases.

In spite of its manifest limitations, the lantern slides have a definite place in the audio-visual program.

Opaque Projector

This projector does not have the intensity of the lantern slide machine. The machine has a limitation in that the size of the chamber permitting the entrance of materials is relatively small. Furthermore, the size of the image on the screen is limited to about 27" x 27". Paper when left in the projector scorches in a short time. There is a deteriorating effect on anything that is subject to heat. However, a wide variety of still pictorial ma-

terials may be used in the machine. Colored pictures may be used, as well as black and white illustrations. Some possible uses for the opaque projector are:

(a) To illustrate musical development of instruments, (b) To disseminate general musical information, (c) To give pictorial background for the study of famous composers, (d) To present the scores of famous orchestral composition.

Cartoons

In addition to being a stimulant to humor, cartoons often may be a splendid source of help to the instructor. In some cases a cartoon will bring a student around to doing a thing the way it should be done more quickly than a series of formal lectures by the teacher. The psychological effect is quite strong in many instances.

Sources for materials of this nature include: newspapers, magazines, students of the art department, and often manufacturers of band instruments.

Graphs

Little need be said about this item. However, the study of the physics of sound involves the use of graphs frequently, and the instructor should be familiar with the materials presented in this form to the extent that he is able to interpret them intelligently.

Incidentally, graphs may be used to advantage in charting the growth of the music department over a period of years, or to plot trends in music education, etc.

Charts

The use of charts in many instances has been helpful to the teacher and pupil alike. Much time can be saved if the visual materials are made

The CLARINET

She Had Her Past

"Pypes, trompes, and clariounes
That in the bataille blowe bloody souenes."

—Chaucer's "Knight's Tale"

By *Edward Ortiz, Jr.*

Director, Kearney High School Band
San Diego, California

● TO DISCOVER MUCH ABOUT THE CLARINET BEFORE 1690 it is necessary to combine speculation with the study of mythology and anthropology. It is no help to find that historic research is greatly confused by certain linguistic difficulties. It may be best to start with the hypothetical year "One."

If you belong to the romantic school you may call him a druid, or a prehistoric genius. If you incline toward realism you may call him a savage, but someone, a long time ago, discovered that a thin sliver of cane in the end of a hollow reed produced a tone. He may have done, as modern youngsters still do, taken a piece of grass blade, placed it between his thumbs, and blown upon it. The mechanization of this "grass in hand" method was a tremendous step upward in the process of civilization.

Whether the finger holes were an invention of another heavy thinker, or whether some lazy artist made the mistake of grabbing a rotting piece of reed with holes already in it we shall never know. But once the principle was discovered a lot of good, though primitive, mechanics could, through trial and error, determine where the holes belonged to give the most pleasing series of sounds.

It is claimed that an instrument of this type existed in Egypt, but the evidence is indirect, coming mainly from crude paintings and sculptures. This musical instrument was later introduced in classic Greece where it was widely used and was known as the Kalamos. There are several of these ancient Greek instruments still in existence, five of which are owned by the British Museum.

The Persians were also supposed to have played an instrument similar, in principle to the chalumeau. The early Celts had an instrument which has come down to comparatively recent times called the pipcorn. It was in common use during the Middle Ages. It was of bone and horn construction. The body of the instrument was made from the tibia bone of the elk, and the mouthpiece was shaped from horn with marsh reed slivers used after the modern fashion.

When the Romans took over Greek civilization they also adopted the Kalamos, which became calamus. With the decline and fall of the Roman empire and the decay of the Latin language the word took on many forms. In mediaeval times the word appeared as *calamel*, *chalamelle*, or *chalemic* in France; *caramelle* and *charamella* in Spain and Italy; *Schal-*



As director of one of San Diego's outstanding bands Mr. Ortiz has been active in preserving a high standard of instrumental music in his teaching program. He has played professionally in bands, orchestras and symphony organizations, and recently made an extensive survey of the state of the instrumental program in California schools.

The information for this article, and the articles on the clarinet to follow, was collected by the author over a period of years from manufacturers and players throughout this country and France.

mai or *Schalmey* in Germany; and *shalmel*, *shalm* or *shawn* in England. The French form *chalumeau* appeared in the sixteenth century.

Until the beginning of the seventeenth century these various words, which are derived from one parent Latin word, were used without clear distinction to apply to wind instruments of both the single reed and double reed type whether of conical or cylindrical bore. During the seventeenth century the word *chalumeau* became attached to the cylindrical bore, single reed instrument.

There is an Italian instrument, the *claraniella*, which is related to the *chalumeau*. It has been found in use up to the present century. There is no assignable reason to the fact that the instrument which Denner invented was not also called the *chalumeau*. Instead of following that natural course, the Italians called it "*clarionetto*" which means little trumpet. They were apparently more impressed by Denner's addition of a bell, which gave

(Please turn to page 19)

**Of interest to all musicians,
here is the fascinating story
of the clarinet from the
prehistoric to the present.
The result of years of research,
this article includes information
on the clarinet which is printed here
for the first time anywhere**

All-State Orchestra Under Dr. Howard Hanson Thrills N. Y. Educators

Rochester, New York—The first post-war conference of the New York State School Music Association was held at the Eastman School of Music in Rochester on December 5th, 6th, and 7th. Over 1,000 music educators were in attendance at the diversified and interesting program.

A number of outstanding events on the three-day schedule made the conference a highlight of the year in New York State. The performance of 125 selected students in the All-State Orchestra under the direction of Dr. Howard Hanson, director of the Eastman school, was the climax of the conference, and their rendition of difficult classics was acclaimed as up to symphonic standards.

Concerts by the Rochester Philharmonic orchestra also added much to the program. The orchestra also highlighted the program. Bob Shaw, noted choral conductor, directed the New York Collegiate Choir as a feature of the final concert.

Some of the sidelights of the varied program included: a drum demonstration by Phil Grant, well-known percussionist of the Goldman Band; a symposium on instrumental teaching methods for all instruments, conducted by members of the Eastman faculty; a school for adjudicators; and a unique conducting forum led by Dr. Hanson, with an orchestra composed of school directors in attendance at the conference.

Desmet, South Dakota—Hans Christensen, who this year directs the local high school band and choral groups presented school band and choral groups, presented of the season on November 15—the band concert, which included instrumental and vocal solos and girls' glee club selections.

Dr. Harding Sets January 9th-10th As Dates for National Band Clinic

Urbana, Illinois—Back in all her pre-war glory comes the eighteenth annual National Band Clinic on its traditional week-end Thursday and Friday, January 9th and 10th. The nostalgic old band building on the University of Illinois campus will again quiver under the impact of a full hundred twenty piece Concert Band as Dr. Albert Austin Harding, originator of the Band Clinic, leads that great ensemble through a complete new repertoire.

As in the peaceful, happy days of the depression there will be a veritable galaxy of celebrities there to greet you, and a full and talented band in addition to the superb Concert boys to read your album of school band essentials. A special Clinic Band is being organized to perform between acts so there will be never a dull moment between breakfast and the hay.

After Thursday afternoon's readings comes Dr. Harding's formal concert, an event which made this great clinic famous before the days of the Draft Board. Following the concert, and this is still Thursday night, comes the alleged mixer where the patients mix cider and smoke with donuts and dialog.

Friday the Concert Band will again be in full play and the special band will read through a great volume of Class D literature. This is at the request of many directors of bands in smaller schools who come long distances to hear their required music played by experts.

By popular request also many of last

year's innovations will be reenacted and most of your problems of instrumental instruction will melt away under the lavish instruction of Dr. Harding's vibrant assistant, Clarence Sawhill. The solo and ensemble round table which brought him so much praise last year will be back again with a widened sphere of usefulness.

And back on the job with a knapsack full of new and advanced ideas for school bandmasters is the inimitable Mark H. Hindsley. With the Army Air Forces Mr. Hindsley was instrumental in winning the war and so Uncle Sam made him a Lieutenant Colonel. It will be a joy to hundreds of bandmasters to greet that old friend so prominent in band clinic history.

In an early interview with Dr. Harding it was revealed that more inquiries and correspondence have been received at the band office in regard to the 1947 clinic than even the most flagrant optimism would have a right to expect. Old friends, restrained for years by gas and travel restrictions now respond to their release with exhilarated enthusiasm. Much of this correspondence comes from far distant places and it is expected that practically every state will be represented on the registration pages. From both points of view the eighteenth annual National Band Clinic under the personal direction of Dr. Albert Austin Harding, director of bands of the University of Illinois, promises to be the greatest strictly band event of the great Maestro's career.

Maestro of Illini Conducts Clinic Warm-Up



A Boy and a Camera recorded this interesting picture of Dr. Harding at work with one of his bands at a recent clinic. The old band building of frame construction will one day be replaced with a modern structure which will become, in the minds of thousands of school music directors throughout the country, a worthy monument to the greatest living Bandmaster.

Activities Assn. Forms Music Advisory Group

Topeka, Kansas—The Kansas Activities Association, in an effort to effect closer liaison between their group and the state's music teachers, recently appointed an advisory committee of Kansas Music Educators to work with their group in planning and scheduling high school music activities.

Among the problems to be considered by the committee for presentation to the Activities Association is the state music festival, which has been planned to follow the district festivals next spring. This year, due to housing shortages, only solos and small ensembles will be invited to the state event. A music teachers' clinic to be held in Wichita is another project under consideration.

Kingsman, Kansas—Southern Kansas music activities are in full swing again as evidenced by the massed band festival held by the Southern Kansas League in Kingsman on October 16th. Other planned activities are a spring high school festival and numerous band exchanges between schools.

Band of Columbus, Neb., Reaps Prizes at "Harvest of Harmony"



The lucky members of the precision-wise Kramer High Band of Columbus, Nebr., and Director Kenneth A. Johnson, enjoyed a trip to a big league football game recently as the guests of an appreciative community. The Kramer band has been a consistent winner.

Kansas Music Educators Hold Meeting in Topeka

Topeka, Kansas—Meeting in Topeka on November 1st and 2nd, the Kansas Music Educators Association elected officers for the coming year and participated in a demonstration and reading of new music.

Officers elected at the meeting, who will serve for the next two years, are: president, William Beck of Colby; secretary, Marie Colburn of Wichita; and treasurer and editor of "Kansas Music Review", J. J. Weigand of Lawrence.

A Star at 6



Only six years old, little Sarah Sue Mangus of Kirksville, Mo., is already a big-time twirler. She appears with many bands and has given several exhibitions at the Kirksville State Teachers College. A pupil of Miss Mary Thurman, this talented youngster has a running start on an enviable collection of medals.

Columbus, Nebraska — The smart-ap-Columbus, shown above drawn up in parade formation, marched off with top honors in two contests recently, and as a result enjoyed a football trip which included nothing but fun.

The Kramer band, under the direction of Kenneth A. Johnson, did themselves proud in the Mid-Western Marching Band Contest held at the Ak-Sar-Ben Coliseum in Omaha last October 6th. The bands in this contest were judged 40% on playing while marching, 40% on formations and 20% on appearance and general effect. Certain required movements had to be performed as well.

The Kramer Band caught the judge's eye and ear on all counts and came home with a first in the Class A competition.

Six days later, on October 12th, the band journeyed to Grand Island, Nebr., to participate in the "Harvest of Harmony Festival" held in that city. In the competition for marching bands held in connection with this event, the bands were judged 70% on playing while marching, 20% on formations and required move-

ments, and 10% on appearance and general effect.

Even with the decisive factors shifted, Director Johnson's band harvested their share of the harmonic honors and again were awarded first place in Class A.

As a result of their prize-winning manner, the Kramer band now possesses a beautiful silk banner, individual medals and an engraved certificate. The band fund was swelled by \$200, too, since \$100 in cash was included in the awards in both competitions.

Swelling with justifiable civic pride in their fine band, the citizens of Columbus donated funds to send the 72 band members to Lincoln on November 2nd to see the football game between the Universities of Nebraska and Missouri. The trip also included a banquet and plenty of fun for the entire band.

Stepping Up!



Herb Wellman, drum major extraordinary of the Notre Dame High School Band of Quincy, Illinois, is also a mainstay of the band's trombone section. Herb also did a bang-up job of working out all formations for football performances this year, taking a great load off the mind of Director Carl Landrum.

Dakota Band in Concert

Beresford, South Dakota—Performing in superior fashion and donning their new uniforms for the first time, members of the high school band presented a free concert in the school gymnasium on November 13. To express their appreciation for the aid given them in obtaining their new outfits the band plans to hold a concert once each month.

Nebraska Boost Music

Wymore, Nebraska—In an effort to promote school band activities and present the talents of the high school senior band to the public, the Music Boosters Club sponsored a band concert in the high school auditorium November 19. R. C. Cummings directs the band, and Mrs. A. DeRoin is president of the sponsoring organization.

Play for Education Week

Sioux City, Iowa—Dale Caris directs the East Junior high school organization who performed so professionally at the recent exercise featuring the observance of American Education week.

Flash—

Address Your Letters to the
School Musician News Room

By Muriel Hewitt

Fremont, Nebraska—775 music makers chosen from more than 1,100 applications submitted from all over Nebraska gathered late in November for the Nebraska Music Educators 11th Annual Clinic. The talented musicians were divided into four large groups, band, 150; orchestra, 140; twirlers, 85 and chorus 400. Led by the following outstanding directors, Lt. Col. Harold Bachman, N. DeRoberts, George Rhoades, and Robert Shaw, each group accomplished its aim of perfection.

Broken Bow, Nebraska — Director C. Ward Rounds and his high school band wound-up their outdoor schedule with their appearance at the Broken-Bow-Gothenburg football game last month. Athletes and spectators both have sincerely enjoyed the fine, spirited performance furnished by the musicians and Majorette Norma Jean Meyers at every game this fall.

Sioux Falls, South Dakota—In preparation for an extended trip of the band planned for next summer, and to meet the growing demand for more public appearances at home, Director Arthur R. Thompson has announced plans for six public concerts by the Washington high school band, this winter. The high school's music organization will travel through southwestern and west coast states, and in four provinces of Canada next year.

Shenandoah, Iowa — Red Oak band members from surrounding schools attended the military ball sponsored by the Red Oak high school band and orchestra in November.

Hastings, Nebraska.—The 50 piece prep band was presented by Lloyd Perry in a public concert at the junior high school auditorium last month; their fine renditions pleased the large audience of music lovers assembled for the event.

Madison, Nebraska.—Second place honors and a \$75 cash prize was awarded the high school band at the Norfolk Hall-westa Celebration. The money has been placed in the fund being raised for new band uniforms. Nell Short is music director.

Chicago, Illinois—Members of the Harrison Technical High School Band and their director, Capt. Joseph Ewald, attended the recent concert given in Chicago by the United States Marine Corps Band.

During the football season the marching band of Maury High School, Norfolk, Va., thrilled half-time audiences with formations like the ones shown above. Under Director Sidney Berg the Maury Band has been highly praised for their gridiron pageantry, although this is not the chief emphasis in Mr. Berg's instrumental program. Primarily a concert band the Maury organization presented their Winter Concert on December 11th.

Gull's Eye View of Norfolk Band's Formations



Junior Symphony Keeps 'Em Playing

(This feature is presented with the friendly cooperation of the publishers of "Overture", official organ of the Los Angeles Musicians Association.)

• **WHAT HAPPENS TO THE FIFTY THOUSAND HIGH SCHOOL GRADUATES** who annually find themselves without a musical group to call their own after their days in the high school band or orchestra are over?

It's a problem—one that deserves the serious consideration of every music lover, and particularly of high school boys and girls who may very shortly find themselves in just such a situation. "Where do we go from here?" is an eternal question raised by graduating school musicians who would like to carry on their musical activities but can find no outlet.

In the past several years some communities have solved the riddle with unqualified success by providing or sponsoring a Junior Band or Junior Symphony Orchestra. Such groups have provided an opportunity for the teamwork and performance so vital to progress in musicianship, and sponsoring organizations have found the youthful band or orchestra an invaluable community asset.

An example of what a symphony orchestra composed of young amateurs can accomplish is shown on these pages. The California Junior Symphony, depicted in action in the surrounding cuts, could hardly be called typical of similar groups throughout the country. Hollywood's golden touch has undoubtedly lent a coruscant color to the activities of the Californians which would be lacking in communities removed from movieland glamor.

But the basic idea behind the California Junior Symphony, and the enjoyment its young members derive, is not the result of cinematic hocus-pocus. It's the real McCoy, and could be emulated anywhere to the profit of all concerned.

Peter Meremblum, director of the symphony, started the idea in 1936 with a string ensemble built around a nucleus of his students. The ensemble began to grow, and soon talented youngsters were flocking in with brasses and woodwinds

and other instruments, begging Mr. Meremblum to form a full-sized orchestra and give them a chance to play with a team of musicians.

Today the orchestra consists of 115 young amateurs in the Junior Symphony, and there is a group of 75 "comers"—younger children who play in the Pioneer Orchestra.

The youthful symphony is entirely a non-profit organization, and no compensation is paid to anyone connected with the orchestra or its sponsoring group. For almost two years Peter Meremblum carried all the expense of music (a big item), rents, printing, and incidentals, but as the orchestra grew constantly larger and expenses increased accordingly, it became impossible for him alone to sponsor this unusual group.

The California Junior Symphony Association was then formed and was incorporated under the state laws in 1938 to assist in the promotion of the educational and cultural development of this group of young artists. The association's only source of funds is from memberships and donations from friends. Mr. Meremblum has never received any compensation for his services and, as a matter of fact, has assisted materially in financing the group.

The California Junior Symphony Association has supplied the orchestra with two sets of tympani, a xylophone, cymbals and other percussion accessories, three double basses, several violas, a piano, several violins, sixty-five music stands, and is endeavoring to acquire a complete musical library of symphonic works.

The association has also established a scholarship fund for worthy members, originated through the generosity of Jerome Kern. Mr. Kern, along with many other great composers, often used the orchestra as a testing laboratory for new compositions. His symphonic arrangement of Showboat "Scenario" was given its first reading by the Junior Symphony.

When the New York Philharmonic Symphony played the Showboat music, Mr. Kern, as a token of appreciation, requested that the royalty check be made payable to the California orchestra, and the Junior Symphony's scholarship fund is the result.

The orchestra also gave the first reading of Lionel Barrymore's now well-known "Russian Suite," which has since been played by many of the country's famous orchestras.

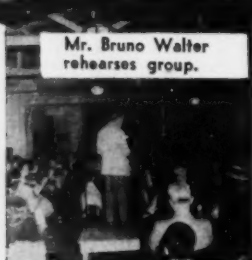
The orchestra has appeared in numerous pictures, including the United Artists picture, "They Shall Have Music," starring Jascha Heifetz.

In this picture they accompanied Mr. Heifetz in the Mendelssohn Concerto. They also played in the Paramount picture, "There Is Magic In Music," starring Susanna Foster. Recently Warner Brothers produced a musical short subject featuring the orchestra and starring little Jackie Horner, the orchestra's concert pianist.

The personnel of both orchestras consists of young people from grammar school to college age. It is a democratic group, its members coming from all walks of life and representing many creeds and nationalities.

Best of all, the orchestra represents a living musical workshop where young people can express themselves through music and experience the inspirational uplift that comes from playing with a good organization under an able conductor.

It is hard to conceive of a better outlet for young talent, and it is equally hard to conceive of such a thing as juvenile delinquency existing among the membership of such an organization. We need more Junior Bands and Junior Orchestras. Let's hear what your community is doing about it.



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Dimitri Metroipolis talks
symphonic music with group.

Young musicians aren't dull about
their affection for the classics.



Youthful virtuosos learn value of teamwork



Lionel Barrymore and
Peter Meremblum



Meremblum,
rome Kern.

10,000 Will Appear in World Festival Planned for Montreal Next April

Burlington, Vermont—At a meeting held recently in Burlington the formal organization of the International Festival was launched on plans for what may prove to be the greatest example of international good will ever shown on the North American continent.

First plans for the World Music Festival were born during a meeting of the "Music War Emergency Council" held in New York City two years ago. Dr. Irvin Cooper, head of the music department in the Protestant schools of Montreal, who conceived the original idea, was elected president of the organization at the recent meeting in Burlington.

Vice presidents, representing New England and New York State, are: Adrian Holmes, Burlington, Vt.; and Elvin L. Freeman of Pulaski, N. Y. D. M. Herbert of Montreal is the Canadian vice president. Secretary is Miss M. L. Drake of Montreal.

The Festival will be held in the famous Montreal arena, which has a seating capacity of 14,000, from April 24-26. Over ten thousand boys and girls, representing several countries, are expected to participate in the event.

Massed Band to Play

Plans now call for a massed band demonstration at the McGill University stadium on Friday, and a Festival concert the following evening. A select international band of 1,500 and an orchestra of 375 will perform on this program. A massed choir of 4,000 will also be heard. Guest conductors of these groups have not been announced, but it is assured by the planning committee that they will be outstanding musicians of international reputation.

Radio facilities are being placed at the disposal of the Festival, and the complicated problem of housing the thousands of participants in the gigantic spectacle are being undertaken by the Canadian government.

4 Years Gone—But They Come Back Fast!

L. E. Dillon Reorganizes Louisville, Miss., Band

Louisville, Mississippi—After four years in limbo, the Louisville High School Band is successfully reorganizing under the direction of Bandmaster L. E. Dillon. Recent tryouts for the first and second bands have awakened enthusiasm to a high pitch among the student musicians. The student body and the community have warmly welcomed the appearance of their new band, and the organization's first appearance at a football game on November 8th was roundly applauded.

Director Dillon finds himself in a somewhat unique situation this year due to the fact that he has a band of seventy musicians—all of whom are starting from scratch. However, he confidently predicts that the band will be one of the finest in the state in a very few years, and his previous experience as a developer of outstanding school bands indicates that this prediction is more than likely to come true.

In addition to having an extensive background in music education, Mr. Dillon has had a colorful and interesting career in other fields. On his twenty-first birthday he was test pilot and flight mechanic for the Central American Airlines in Taguigalpa, Honduras.

After a mountain-top crack-up, he sought employment at safer altitudes and became captain of a passenger and cargo boat on Lake Yojoa in Honduras.

His aviation and nautical careers completed and his thirst for adventure satisfied, he returned to the States and entered band work. For the past sixteen years he has directed institutional, civic, junior college and high school bands in Mississippi and Alabama.

Adding to his list of accomplishments, Mr. Dillon assumed the duties of high school principal at Aberdeen, Mississippi, where he directed bands for the past five years and served as principal for the last three.



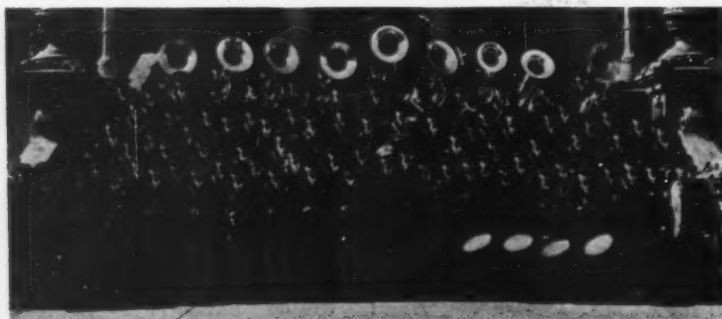
Bandmaster L. E. Dillon

The Aberdeen band under his direction won four superior ratings in the State contest during the past five years.

Mr. Dillon is a graduate of the Gulf Coast Military Academy of Gulfport, Miss., a former student of Antone Ernst and Charles E. Ahler, and has studied in the school of music at Louisiana State University and the VanderCook Band College in Chicago. He is the author of many articles on band techniques which have appeared in *The School Musician* in past years.

His capable leadership has already been reflected in the rapid progress of his neophyte musicians, and, under his baton, Louisville bandmen are eagerly anticipating all the good things which come with membership in a top-notch high school band.

Boys' Band of Lansing, Mich., Has No Distractions



Not a girl in the lot! However, the Eastern High School Boys' Band of Lansing, Michigan, doesn't always go stag. For football shows they get together with a 60-piece Girls' Band and prove that they can make beautiful music in a coeducational manner too. This band is the official band of the Lansing Commandery, and was recently selected to attend the Knight Templar's National Conclave at Houston, Texas. During a two-week span last month the bandmen played in cities in four southern states. Karl King, the noted Ft. Dodge, Ia., bandmaster, guest conducted the Eastern Band recently. Director Hal Bergan stands at front center in the picture above.

Some Random Notes From the School Music World —Nebraska Subdivision

Polk, Nebraska—All groups of the high school music department united on November 14 and presented a musical program which was absent in neither talent nor program variety. Concert proceeds will be used for the purchase of uniforms for band members.

Chadron, Nebraska—Betty Feldhausen and Everett Thompson were recently named as managers of the high school band, and Bob Van Voorhis, Leonard Fountain, Ralph Myers and Earl Mitchell will serve as student directors.

Norfolk, Nebraska—The newly organized Northeast Nebraska Music Educators association offers sponsorship of clinics for teacher improvement in all phases of school music teaching as its *raison d'être*. John R. Keith, Wayne College instrumental music supervisor, holds the presidential office.

The Clarinet

(Begins on page 12)

the instrument a trumpet like appearance, than they were by his addition of the register key. So, because it was like the predecessor of the modern trumpet, the clarion, they called it the clarionetto. Natural linguistic change has from this source given us the modern name of the instrument.

Some writers have assumed that the clarinet was named because it was used by discriminating composers early in the eighteenth century to play those parts originally written for the more shrill and less pleasant clarion. We know that Mozart rescored earlier music this way. But the name was not adopted because of this practice.

The clarinet was invented in 1690 when Johann Christopher Denner, toy manufacturer and maker of flutes, oboes and bassoons, then living in Nuremberg, tried to find out how the chalumeau could be overblown immediately above the natural register. The problem which he was interested in was not acoustical, but mechanical. This chalumeau was a single reed, handy sized instrument provided with finger holes in a wooden pipe about two feet long. The player stuck the reed end in his mouth and controlled the notes by covering and uncovering the holes in the pipe with his fingers. The result must have had a faint resemblance to our music. According to present standards it was tonally inaccurate.

Denner had already improved the chalumeau before he began to experiment with the register key. By uncovering one of the holes slightly, this instrument would overblow into the register above, but there was a gap between the highest note in the regular register and the lowest note in the "overblown" register. Because he did not have enough fingers to cover two more holes, which holes would, he probably assumed, continue the notes above the octave, he devised two keys with levers to act as substitute fingers. These two keys were worked by the left thumb and left index finger and thus bridged the long, baffling gap.

Since the time of Denner the clarinet has been developed and changed for two reasons—ease of operation and quality of tone. During the eighteenth century keys were added to the instrument one at a time. In 1760, either the son of Denner or Fritz Barthold, the latter generally getting the credit, lengthened the tube of the clarinet and made it possible to play a tone lower. Puis J. Beer (1744-1811), professor of clarinet at the Paris Conservatory and founder of the first German school of the clarinet, added two more keys;

one closed for low A flat just below the staff, which also plays E flat on the fourth space, and one for F sharp (low) and C sharp on the third space, which made five keys on the clarinet.

In 1791, Xavier Lefèvre (1763-1829), who was the solo clarinetist of the Paris Opera House, added the sixth key, closed, which played C sharp one line below the staff, and G sharp just above the staff. This instrument could now hold a position of first rank in the orchestra as it now could play chromatic.

(Another informative article on the clarinet by Mr. Ortiz will appear in the January SCHOOL MUSICIAN.)

Visual Aids

(Begins on page 10)

available so the student may become familiar with the charts. Instrument manufacturers have in several instances made it possible for the instructor to receive at nominal cost such charts as may be used to illustrate:

(a) Correct posture and playing position, (b) Fingerings of the instruments, (c) Instruments of the band and orchestra, (d) Range of band and orchestra instruments, (e) Seating arrangements for bands and orchestra, (f) Marching formation for the band, (g) Tuning for band and orchestra, (h) Transposition of instruments, (i) Rhythm patterns, (j) Dynamics, etc., (k) Drum rudiments, (l) Major and minor scales.

Although most of the charts here listed are to be placed on the wall, pocket charts are also available. The value of charts in the instrumental program will be determined by the ability of the instructor to use the information contained thereon effectively.

Posters

Ordinarily we associate the word poster with advertising in some form or another. If the poster utilizes instrumental materials in its conception and execution, it may be classified as being a visual aid. Posters used to bring to the public's attention Fall, Christmas, Spring or Music Week concerts can capitalize on the possibilities afforded by photography on those occasions.

Maps

Of chief value to the pupil and the instructor is the use of maps in connection with the study of musical history, especially the biographies of the composers. No doubt, greater significance can be attached to maps since we are entering a new era of education aimed at acquainting the nations of the world with the cultural elements of the many nationalities in our present civilization.

Museum Materials

Although the subject matter in the museum (school or community) is removed from the natural setting, profitable experiences may be forthcoming from the use of the materials that are often easily collected. Included in the schedule of items that can be conveniently housed and protected are: objects (the real thing itself), models (replicas of the object) and several of the still pictorial materials. In some cases models rather than the real thing itself will probably be most easily obtained. Museum materials once assembled may also be used in connection with other academic subjects.

In displaying materials the following principles may be used advantageously:

(a) To indicate the progressive stages of development—ex. musical instruments, musical style, etc., (b) To show function—ex. the valves in a brass instrument, (c) To integrate subject matter—ex. music and art, music and drama, music and religion, etc.

Careful planning is involved in the organization of these materials. Suitable display quarters, collecting techniques, classification processes, cataloguing, labeling procedure, arranging for loans from large museums, and caring for the collection are a few of the problems that the instructor may face.

Techniques that may be used in connection with museum subject matters are: (1) Pupil demonstration, (2) Pupil participation, (3) Observation, (4) Inference, (5) Further activity.

Probably the chief uses of the museum materials are:

(a) To stimulate interest in instrumental music, (b) To illustrate the principles of sound production on different instruments, (c) To show the progress in the development of musical instruments, (d) To acquaint the pupil with materials that elsewhere would be inaccessible or at least difficult to obtain, (e) To correlate instrumental music with other subject matter in the curriculum.

Demonstration

There are two types of demonstration: (a) visual—appealing to the eye, (b) audio-visual—appealing to both the eye and the ear. Our first concern will be with the visual demonstration. The audio-visual type will be discussed later. Some ways in which the visual demonstration may be used are:

(a) To indicate correct fingering of an instrument, (b) To illustrate correct playing position, (c) To indicate tempo, changes in tempo, etc., (d) To pantomime the conductor of a musical selection.

Motion Pictures (silent)

Little has been done with this medium of instruction. However, it would be possible for students to learn cor-

(Please turn to page 28)

The Clarinetists Column

Allan Hadley Bone

Duke University, Durham, North Carolina

Whats and Hows of Practice

Before we go into the specific problems of clarinet technic which are common to all students of our instrument (i.e. Embouchure (lip formation), Tone

Production, Fingering, Articulation, Phrasing, and Advanced Solo and Chamber Music Literature), I have a few more general comments to make. I plan to go into each of the above problems in suc-

ceeding issues. This month I shall conclude the work begun last month, in the November issue, on the practice hour and HOW to practice. I hope you will save these separate columns for future reference and review. It might be a good idea to paste our columns inside a regular ten cent bound note book. Add these HOWS of practice to last month's comments.

Practice Pointers

1. Always *wet* your reed in mouth before beginning to play. Merely wet until wrinkles (warps) come out. It helps to grasp tip of reed firmly between thumb and forefinger as aid toward getting rid of wrinkles. DO NOT soak reed in water for long period of time. This merely causes reed to become water-soaked and useless.
2. Draw in saliva from narrow opening between reed and lay of mouthpiece. You must keep saliva from accumulating here by quietly drawing saliva out whenever you have a moment's rest in your music. NOTE: Keep mouthpiece clean by washing it once a week in warm—not hot—soapy water. Hold under faucet and let warm water run through as a rinse.
3. Practice WITH A METRONOME. Investment in this important part of your musical equipment will pay large dividends in speed of technical advancement.
4. Practice SLOWLY, with much REPETITION, with GRADUAL INCREASE of tempo. Here is where metronome is so helpful in providing scientific, objective gauge to systematic development of technic.
5. CONCENTRATE on the difficult measures or passages. Don't just play through an exercise or musical selection. Pick out the tough spots; even breaking them down to the exact notes (maybe only two) which cause you trouble. Go over the specific problem as suggested in Number 4 above.
6. PAT FOOT; at the same time THINK the relation of your down-up foot motion to the duple subdivision of the metre. (Example: ONE comes when toe strikes floor, AND comes when toe comes up, TWO comes when toe strikes floor, AND comes when toe comes up etc.) In triple subdivision (six-eighth metre, etc.) I suggest that toe come up on the last third of the beat. (Example: 1, 2, THREE (up) 4, 5, SIX (up) with toe, of course, hitting floor on ONE, 2, 3, FOUR, 5, 6). Be sure that toe changes direction with definite SNAP. Think of toe striking an imaginary object as it comes up. Even when you use a metronome this physical motion within yourself is extremely important. You must FEEL the metre and SHOW that you feel it until you have progressed to the point of having complete rhythmic accuracy in your playing. There is no ground to the argument that the habit of foot patting LOOKS bad. After you have



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gone through the important phase of patting your foot you will not find it difficult to keep your foot still and just think and feel your metre. I would much rather have an intermediate or beginning student of music look bad than sound bad rhythmically. I hope the intermediate student will not have to appear in so important a concert that foot patting cannot be tolerated. I personally am greatly pleased to see a grade school or junior high school band patting their feet INTELLIGENTLY. To me it indicates that a correct groundwork is being laid. On the concert stage I, too, feel that you more advanced players should keep your feet still. A high school player, after having played a couple of years, should be able to stop patting his foot and continue the thought processes which his foot patting has set up in the early years of his playing. I have seen symphony men resort to patting their foot when they come upon extremely complex rhythm patterns.

7. Remember: CONSISTENT DAILY practice is what brings results. No other approach will work. You will never in your life have more time to put into your music than you do right now. So get in that daily practice!
8. Remember: Don't just PLAY. You must THINK every note you PLAY.
9. Remember: Cover EACH of the points of concentration listed last month in EACH of your practice periods. Here they are again: (5 min.) a. TONE QUALITY—listen, criticize, analyze as you play long tones. (5 min.) b. SPECIFIC FINGERING PROBLEM—one new combination each week. (15 min.) c. TECHNICAL EXERCISES—assigned, from an instruction book. Each exercise should fulfill some definite technical objective. Otherwise it is a waste of your time. (10 min.) d. SCALE, ARPEGGIO (broken chord), INTERVAL STUDY—Fluency in playing of these note patterns, in each key, is the greatest short-cut to technical virtuosity. Be sure to include CHROMATIC scale here. I omitted it in last month's outline. Many universities base their qualifying exams on portions of this part of our outline as the best indication of the extent of your technical fluency. (5 min.) e. ARTICULATION (tonguing). (10 min.) f. STUDY OF SCHOOL MUSIC. Be sure to concentrate on the difficult passages. (10 min.) g. SOLO STUDY—Be sure to memorize and play for people whenever you have the opportunity.
10. Last but not least. WATCH YOUR PLAYING POSTURE. Check your playing position carefully, both in your organization and in your own practice session. It is best to stand up while practicing, with one foot slightly forward. If you play in sitting position it is permissible to incline the head slightly downward but shoulders must, at all times, be held well back so as to allow lungs free play. If you stand there is no question of interfering with the free expansion of your lungs. RELAX body, arms, fingers. Keep elbows in unstrained natural position near the body. Hold clarinet at angle of about 40 degrees from the body. AVOID EXTREMES in this. If you keep

head erect and place upper teeth about one-fourth inch down from tip of mouthpiece you will have the right playing angle. Fingers should be bent slightly, each hand slanting somewhat upward toward mouthpiece as though "wrapped" around the clarinet. When playing, never raise fingers more than an inch above sound holes. Let them drop, not hammer, upon the holes and keys. REMEMBER: Relax.

So much for WHATS and HOWS of practice.

Mouthpieces

Last month I promised to go into problems of selecting clarinets, mouthpieces, reeds. At this time there is not too much point in discussing these problems in detail since the market is still so very tight. Prices are very high on new instruments and not many of you are going to be able to afford to invest in a new clarinet. To these students I say:

1. Be very particular about the mouthpiece you use. Right here, in the mouthpiece, you can make great im-



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provements in the tone quality and ease of response of your clarinet. A cheap clarinet can have a nice tone—but probably very inaccurate intonation—by the use of a first grade mouthpiece. Your director can help you on this matter of choosing a different mouthpiece. I say:

- a. Get someone who plays clarinet well to help you try some different lays and base your choice on the actual sound. I dislike the added brilliance of some of our new mouthpieces used in the Dance field. They are not capable of producing the tone that we need in orchestra and band performance. Some plastic mouthpieces are built with facings which give proper tone quality, but a great many of them tend toward extreme brilliance at the sacrifice of true tone quality.
- b. Avoid extreme facings (lays). Get an instrument repair man to check facing of your own mouthpiece. He may be able to improve it greatly by putting on a new facing—at very reasonable cost. I recommend moderation both as to length and width of facing. I know of many teachers who have identical facings put on each student's mouthpiece. This is a good idea. There is no harm in having all students use same facing provided it be moderate—without extremes in tip opening or length. If you have special questions about this matter of mouthpieces and facings please write to me.
- c. Same is true of ligatures. Avoid being sold on new fangled models just for sake of novelty. Remember this about ligatures: 1. Do not tighten screws too tightly. Just enough tension to keep reed in place. Reed must be free to vibrate. 2. Check flat part of ligature. Reed is held here. On some ligatures screws are on top; on others screws on bottom.

We shall have to wait until next time to discuss reeds and reed adjustment as well as instruction books and solos. Write me if you have any special questions about these matters. Let's hear from you. May I extend my best wishes to each one of you for a very merry Christmas. Have a fine holiday and we'll be back after the New Year.

Drums

By John Paul Jones

Director, Department of Music
Northeastern State College,
Tahlequah, Oklahoma

Those Temperamental Heads!

Well, with the season under way and *The School Musician* in the hands of its many readers, the questions and suggestions are coming in. There is no grander feeling than to be on a writing acquaintance with all my drummer friends. But the season brings problems—drum heads!

I have often wondered what the woodwind player or the brass player would do if his instrument were as temperamental as the drum head. During the concert season it is not too much of a

problem to keep the drum head well tempered, but during the marching period when most every band is parading and maneuvering in the interest of football, the drum head seems more temperamental than a Wagnerian soprano.

The worst part of it is: there isn't much you can do about it. Right now many heads are being broken, and many more heads are breaking themselves. This is because the drum head has a great capacity for absorbing moisture—it isn't the temperature but the moisture in the air.

If you have tightened the rods for outside playing and later expect to leave the drum inside, be certain the drum head is not left under tension. Of course, this is not necessary where the drum is seldom moved.

A Few Questions

Question: How can the snare head be kept from breaking, even when not being played. It seems the snare head always breaks close to the end of the snares. I use wire snares. *M. H. M., Albany, Ga.*

Answer: I believe you almost answered your question when you stated the kind of snares you use. Wire snares have a tendency to cut the heads—or rather, wear through them, thus making a tear possible. If this occurs on your parade drum (you didn't state) I would change to gut snares if possible, but if you cannot do this, then the quickest and easiest way is to place a strip of adhesive tape under the snares at the point of wear—just over the shell edge. A better solution is to use two pieces of old head, placing one piece at each end of the snares by first removing the counter hoops. The tension of the hoop will hold the piece of head in place and much of your head loss will be solved.

Question: We are considering painting the shells of our drums. Is this possible? Can you give us some suggestions? *J. G., Birmingham, Ala.*

Answer: Personally, I like to see the shells of both the bass and snare drums painted, or rather enameled. This can best be done by one who knows this business and preferably one who can use a spray gun to do the job. But, if the job must be done at school by yourself or by student help, there are a few basic rules to follow with which I am acquainted, and there are probably many more of which I have never heard.

I do know the first requisite is complete removal of the present coating. The shell should be sanded down to the wood cleanly and smoothly and then treated with a priming coat which should be made as perfectly smooth as possible. Aluminum is an excellent but expensive prime coat. A good grey paint will do well.

The finish coat may be put on over this priming coat and will look very well, even if done with a brush, when a good lacquer is used. I would suggest that the brush strokes be up and down across the shell and not around and around. This may be accomplished by laying the shell on its side, edge down. I am sure a good lacquer man could give a much better method but through experience I do know this will make a presentable job.

Colors? Some schools use their school colors. One school I know has the shells painted black but my personal preference regardless of school colors is all white. The effect is well worth the effort.

Suggestion

Drummers, how often have you hunted until almost too late for the particular trap you needed in the concert number?

(Please turn to page 25)

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Mr. Cox and his "doublers". After one week on French horn, trumpeter Shirley Shurtliff (left) and baritone player Dora Goecks (center) gave a B \flat horn demonstration at the last meeting of the Montana Music Educators Association, providing an excellent example of what other instrumentalists can do in doubling on horn.

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Big Sandy, Montana, Public Schools

Double, Double It's No Trouble

Well, what *did* happen at Great Falls, Montana? You know,—at the music section of the M.E.A. (you read the "news" section regularly, of course.)

Dora Goecks and Shirley Shurtliff played French Horns before an audience of band directors and instrumental instructors.

They played "Montana," the state song, in harmony and demonstrated horn training for half-an-hour. Yet Dora and Shirley were not French Horn players. What is the big idea, Mr. Cox?

Both of them did quite well for one week on French Horn, neither claims to be outstanding on her regular instrument. Dora plays baritone, Shirley plays trumpet, both twirl baton, Dora tap dances, Shirley's on the tumbling team.

Kind of busy, aren't they, to take up French Horn? You are right. They have only time to put down one instrument, play a passage on French Horn, go back to their first instrument and the period for band or lesson is about over.

This is it! Are you ready?

Dora and Shirley *double* on French Horn, and you can bet your last dollar they play B \flat French Horn. And Bob Cole, baritone player (and first-team football squad man) and desk partner Leona Belschner *double* on B \flat horn when the baritone parts call for a cello-section effect.

So can other B \flat brass members *double* in French Horn—provided it is in B \flat . No one gets "saddled" with the school's French Horn for the year, to turn out a mediocre performance with loss of prestige for forsaking his chosen instrument.

No sir, it's *volunteer* for this selection, or this concert, or it's a *request* that so and so take his turn at working up a horn lip out of fairness to the others.

Soon we hear, "Gee, that's a pretty sounding instrument!" "Listen to me play stopped horn." "Wait'll I play jam session tonight on this." And a waiting line forms to the right.

The extent to which a *doubler* can go in a few days on B \flat French Horn is startling when you consider that Dora and Shirley played from the cornet and baritone solos in Saffren's "Atlantis Suite."

They learned enough about *renaming* lines and spaces for F horn music and B \flat horn music to give a fairly reliable rendition of the opening French Horn solo before an audience. (Remember, each girl had had the B \flat French Horn in her possession hardly more than one week.)

Horns on the Spot

Here's one for the books! We put the B \flat horn girls on the spot by inviting good sport Charles Klaue to play the same French Horn solo on his F French Horn. Charles has played in various school and community groups of Great Falls for three or four years.

Result: Charles' greater experience helped him over the solo, but his F horn could not remove the "trembling" characteristic that threatened to "crack" each tone. Both girls survived the solo, but their B \flat horns remained steady in pitch.

One other observation. Charles on the F horn sounded lovely at his home along with the piano and the Hammond organ. By the same token, the F horn is too "feminine" for band.

Shirley plays B \flat horn decidedly as a

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The SCHOOL MUSICIAN

beginner would sound, but the resulting tone is decidedly "masculine". Dora uses more air, as a baritone player naturally would, and gets a "healthy" tone from her B \flat horn.

Thus endeth the Great Falls horn demonstration; thus beginneth our efforts to secure B \flat French Horns for your band and mine; they are definitely the correct French Horn for school band and orchestra work.

As a director, think over the Doras and Shirleys in your baritone and trumpet sections who will volunteer, and the Bobs and Leonas whom you may request to take a passage on horn. In case you are thinking of Charles, how many full-time hornists have you who also play state fairs, civic orchestra, and solo at home by the hour? That's wishful thinking, isn't it?

Join up with the B \flat legion of school French Horn teachers. Clip this coupon, or mail a postal to your horn columnist with the information asked for. I'll send you in return the demonstration Dora and Shirley played for the music educators in Great Falls. We need your statement to secure B \flat horns for us all!

Mr. Cox:

Interested in B \flat French Horns.
School might get (how many)

Students might get (how many)

Inquire of my friend.....

(School address)

Signed

School and address.....

Drums

(Begins on page 22)

I could hardly count the number of bands I have seen which have no organized method for handling the tom-tom cymbals, gong, etc. This would be an excellent time of the year for some of you in the drum section to get together and build a trap table. Perhaps you could find a small table already built which would serve. Place a shelf in it for additional traps and cover the top and the shelf with a heavy cloth, felt preferred, to kill any noise when laying the trap down. Screw a few hooks in the edge of the table to hang rattles, castanets, etc., and, if possible, put rollers on the legs. Then you will really have something of value to your section. It may be that some items such as crash cymbals, tom-tom, gong and others may be hung in a permanent position over the table thus making the contraption more serviceable. Your ingenuity can go the limit on this and you will like it and so will your director.

I like those letters and questions, always.

Music Merchants Plan Extensive Promotion Campaign

Meeting in Chicago on November 14th and 15th, the National Association of Music Merchants took preliminary steps toward setting in motion a vast program of research and promotion designed to benefit every phase of the music industry.

Called "the most important meeting ever held on an industry-wide basis," the conclave saw representatives of every



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branch of the music business meeting to give mutual consideration to problems confronting them.

During the program, industry spokesmen repeatedly emphasized the necessity of closer liaison with music educators, pointing out the necessity for more extensive teacher training and of raising income standards within the profession.

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music merchants to spark the campaign of music promotion was the decision to make available a fund ranging from \$250,000 to \$350,000 to carry on necessary research and promotion work. The fund will be administered by trustees representing every branch of the industry, and is expected to add fuel to a program designed to carry Music to its highest level of development in history.

Let Me Answer Your Flute Questions

Send them to Rex Elton Fair, Department of Music
University of Colorado, Boulder, Colorado

Merry Christmas!

Here it comes, Boys and Girls, another Christmas, to be followed by the entrance of the New Year of 1947. That all of you may enjoy the experience of a Merry, Merry Christmas and a most happy and successful New Year is the good old fashioned wish of your columnist and friend, Rex Elton Fair.

At about this time of the year, when another Christmas, with its good cheer and loveliness, approaches, and another New Year is about to descend upon us, I am always reminded of a beautiful experience that was mine and ours in 1941, when Mrs. Fair and I called for our little daughter (then seven years of age) who had been attending Sunday School at the Bahai Temple, Wilmette, Illinois. She had been told that it was at Christmas time, above all others, that men's thoughts are apt to change from that of "hustle and bustle" for personal gains to those of true consideration for the welfare of others.

As we backed our car from the church yard towards the street, she called my attention to the reflection of the sun in one of those great windows, and said: "Do you know, Daddy, that if we would live right, if we would think only of things that are beautiful and lovely, such as flowers and trees, and the paintings that we saw at the Art Gallery, of music,

and of kindness to others, then our hearts would reflect only gladness and love, just like that window."

Quite naturally, I realized that the thought was not original nor entirely hers, nor was it a new one, but coming from her as it did, I was, for a moment, nearly overcome emotionally with the loveliness of it all, and was reminded of the quotation, "And a little child shall lead them." This is the time of year that little children really "take over", which, to my way of thinking, has much to do with the domination of kindness and happiness during this, the Holiday Season.

Sometimes it seems that many of us, who have long since passed beyond days of childhood, know too much of responsibility, pain and tears, to be truly happy, and so it is a form of recreation and joy that we (during this short period) surrender to the whims of our children. That which leads to love, and only those who know it can enjoy and benefit by its process. Merry Christmas!

Trill Troubles

Question: A well known music supervisor has written us to the effect that he is in doubt as to whether his flutists are using the correct trill fingering for trills that will occur at his next concert. Here they are:

On the staff, C sharp to D: Regular

fingering for C sharp, trill 1st triller key. D flat to E flat, Reg. fingering, tr. 2nd Ft. key; F sharp to G sharp, Reg. F sharp, tr. G sharp key.

Above the staff: A flat to B flat, Reg. A flat with B flat thumb key (or lever) down, tr. 2nd left. D to E flat, Reg. D, tr. 2nd tr. key, F to G flat, Reg. F, followed by Reg. G flat, trill back to F with 1st right. G flat to A flat, Reg. G flat, tr. thumb and 1st left.

Doubling Saxophone and Flute

Question: For several years I have been playing saxophone with a dance band. Soon I'll be graduating from high school and expect to make my way through university by playing, but have been told that I should double on some other instrument. Have the flute or clarinet in mind. What would you advise? C. M., York, Pa.

Answer: The first two octaves of the flute finger almost the same as the saxophone which is, of course, a great help at the beginning. However, the formation of embouchure for the flute is just opposite than that of the sax. To some, this seems to make very little difference, but to others it makes a very great deal of difference, as they are unable to get a good tone on the flute within days of having played on the sax. This can best be determined by trial and if possible, you should start your flute study under a capable flute teacher.

As to the clarinet, the development of embouchure is so near that of the saxophone that little trouble is experienced in that regard. The fingering of the Boehm clarinet is almost identical with that of the saxophone for the first two octaves or so, but the lower octave of the clarinet does not read the same. This is,

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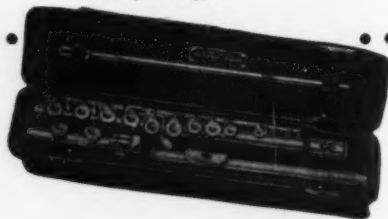


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of course, confusing but with much practice such difficulties will be overcome. If you so desire, I'll send you a flute fingering chart.

Paging Mr. Georgeson

Question: Several years ago you wrote, in your column of *The SCHOOL MUSICIAN*, quite an article regarding a flutist who had made a flute, and as I remember he was located in Des Moines, Iowa. It is now the desire of my company that I be transferred to Des Moines, and I should like very much to get acquainted with said flutist. Can you help me in this?

Answer: Mr. M. D. Georgeson, Des Moines, Iowa. His address is not at hand, but he is in the jewelry business there and should be easily found. A good fellow he is, and I'm sure that you'll both be glad when you have met each other.

Flute Too Low in Pitch

Question: It so happens that I just inherited a beautiful silver flute, but it is terribly flat with our orchestra. I took it to our piano tuner and he said that the A was at 435 and should be 440. Now just what that means I don't know, but what can be done, if anything, to remedy this condition? E. J. Mead, Nebr.

Answer: Your flute was probably made at a time when the standard pitch was 435. Meaning that A sounded 435 vibrations per second. Just now the standard pitch is from 440 to 442, BUT—the good news for you is that this can be remedied with no detriment to your instrument. If you send it to me I'll take care of it for you.

Songs with Flute Obligato

Question: My sister has just returned from Boston where she has been studying voice. She is a coloratura, and we should like the names of songs that might be used with the flute. Maybe such a list would be of interest to many of your readers. If not that, then I'll greatly appreciate your sending me a list in the enclosed return stamped envelope. Thank you, Mr. Fair. J. C., Seward, Nebr.

Answer: Thanks to you, Mr. Carlson, for your good suggestion. Here is a list, and I'm hoping that it will be of interest to many.

Benedict, J., "The Gypsy and the Bird"; Bishop, "Lo! Hear the Gentle Lark"; Bishop, "The Mocking Bird"; Tours, "Across the Hills"; Salaman, "A Song of Welcome"; Rockstro, "Serenade"; Reinecke, "Spring Flowers"; Carte, "Wake, Sweet Bird"; David, "Thou Brilliant Bird"; Gounod, "Sing, Smile, Slumber"; Handel, "In Gentle Murmurs"; Handel, "Softest Sounds"; Mazzoni, "The Rose"; Lassen, "Thine Eyes so Blue and Tender"; Jong, "A Twilight Carol."

Too Much Is Too Much

A flutist friend of *The SCHOOL MUSICIAN* has sent us this letter: "I have been advised by a teacher who got his idea (so he told me) from something written by the great flutist, Altes, that I should practice all forms of tonguing until so thoroly exhausted that my tongue won't work anymore. He also advised the same for the fingers as applied to trills. I'm certainly not in a position to criticize anyone when it comes to playing the flute, and certainly not a formerly great artist like Altes, but this kind of advice simply does not make sense to me. What do you think about it?"

Answer: So far as I can determine, you are right. That such practice will not produce good results, and is a dangerous one, I don't just think and believe, but I know. There is nothing to be

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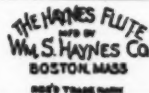
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gained by bringing about a state of physical exhaustion, unless by one who is anxious to commit suicide, just partly or wholly, if you know what I mean. I have had several students who were victims of such practice, and it took them a long time to overcome the handicaps that were theirs because of such silly application. Don't do it.

Party Fun

If, and when you find yourselves responsible for entertaining some musician friends, just try this on them, and I dare say that it will add some fun to your party. What are these terms as used in music? As an example: A vegetable. The answer is Beat.

1. A vegetable
2. Part of a ship
3. Found in some families
4. What a weather vane does
5. What tired people like to do
6. What is due at the bank
7. Part of a door, sometimes lost
8. What a knife should be
9. Part of a prison
10. Used in weighing
11. A month in the year
12. Part of a man's attire
13. An apartment
14. A boy under age
15. A military officer
16. Four times ten
17. Money paid for speeding
18. All together
19. A shepherd's cane
20. Record of a game.

Answers to appear next month, and maybe some more "Questions".

Visual Aids

(Continued from page 19)

rect position, fingerings, correct bowing technique, finger patterns for the violin, correct breathing and phrasing through silent participation in a number. Of course, the addition of sound would convert this into an audio-visual aid.

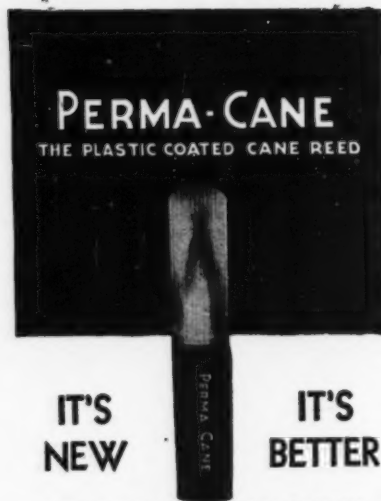
Mirror (wall)

No doubt the vocal instructor is more familiar with the possibilities of the use of the mirror. This is particularly true of the hand mirror in teaching correct vowel formations, relaxed jaw, etc. The instrumentalist has his hands full ordinarily and consequently has no use for the hand mirror. However, the wall mirror can be very helpful to the pupil and teacher alike.

This visual aid can help the student to check on himself for such items as:

(a) Correct playing position, (b) Proper breathing, (c) Undue muscular tension, (d) Relaxation, (e) Facial expression.

The instructor may profit by using these same suggestions. However, mention should be made of other important uses of the mirror: to gain confidence in the use of baton, to learn stage poise, and to check on pernicious conducting habits. The three-sided mirror can be very useful in these latter instances.



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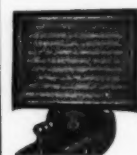
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New Guideposts to Violin Mastery

by Nathan Aaron

2601 North 45th St., Milwaukee 10, Wisc.

In presenting successfully the C. F. (Change Finger) Method for the beginning student, it is necessary to do FINGER-STRENGTHENING EXERCISES.

Paste a tab of adhesive tape on the neck of the violin where the thumb is usually placed, preferably opposite the 2nd finger, note C on the A String. Place the four fingers close together on the A String (Keep the 2nd Finger opposite from the Thumb), and RAISE EACH FINGER FOUR TIMES, usually in this order—4th Finger, 3rd Finger, 2nd Finger, 1st Finger. KEEP DOWN FINGER NOT IN USE. During this exercise speak drop-raise, drop-raise, drop-raise, drop-raise. With further repetition, speak one-and, two-and, three-and, four-and.

The Mental Drill

Question: Will you name the Letters and Fingers that play each note in Open String Pattern One on the A String with the C. F. Method?

Answer: (For Violin and Viola will be the same). A, Open String; B, 1st Finger; C, 2nd Finger; D, 4th Finger.

Question: Which Notes are on Spaces?

Answer: The Notes A and C are on Spaces.

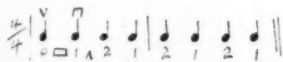
Question: Which Notes are on Lines?

Answer: The Notes B and D are on Lines.

Similar questions and answers are taken up with each new string. The Finger Strengthening Exercises should be repeated on each string in this order: A, D, G, D, A, E. For Viola: D, G, C, G, D, A.

To further assist the student, the FIRST PHRASE (taken from my EAR TRAINING AND FINGER-STRENGTHENING EXERCISES) is to be played on the A String, then on the other strings. Follow the above order.

Play ONE QUARTER NOTE in the UPPER HALF OF BOW. Start UP STROKE to every finger in the following order. (Keep 1st Finger down. Keep 2nd Finger opposite thumb)



First phrase, viola.

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In presenting this series of articles by Mr. Aaron, The SCHOOL MUSICIAN recognizes that the method set forth here is a departure from most standard string instructional programs. The methods outlined in these articles are based on successful teaching experience, and, while The SCHOOL MUSICIAN does not endorse one particular method for any instrument, it is nevertheless consistent with our policy to publish ALL of the latest information in regard to ALL instruments. None of our columnists expect 100% agreement with their views. Mr. Aaron will welcome your questions and comments in regard to his new series.

Refer to the November issue for the letter names and fingerings on every string for violin and viola.

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We Knew Him

Sanford M. Helm

Ann Arbor, Michigan

● A DOLLAR BILL WAS A LOT OF MONEY back in 1932, and specimens of same were becoming increasingly scarce. Politicians in those days were classed as either "wets" or "drys", and the raccoon coat set considered Paul Ash a red-hot bandleader. Jazz had become a cult of its own, and Paul Whiteman was its king.

With all this happening in the world about them, high school boys and girls of the early 30's still contrived to put in plenty of hard work on their instruments, striving for the juicy plum represented by a trip to the national contests. Sanford M. Helm of Elkhart, Indiana, was one of the many who knocked at the door to fame during the 1932 contests, and he was also one of the few to be admitted to the inner circle of first division winners.

His instrument was the bassoon, and his winning solo was the difficult "B_♭ Concerto" by Mozart. The following year, 1933, young Mr. Helm returned to the national contests and repeated his first division performance. He graduated from Elkhart high school that same year.

Growing up in a town which produces most of the world's band instruments and where even the policemen's whistles are tuned to A-440, Sanford Helm seemed destined to follow a musical career. A music scholarship took him to Transylvania College in Lexington, Ky., where he studied for three years, playing in



Mr. Helm returned to the University of Michigan after his years in the Navy to add a Master's degree to his already broad background in music.

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WHEN



This is the Sanford M. Helm of Elk-hart who was saluted by The SCHOOL MUSICIAN of June, 1932, as a winner in the National Contest.

concert tours throughout the South.

A year of professional work followed, during which he played with a dance orchestra and did considerable radio work.

The next two years found him at the University of Michigan where, as faculty assistant on bassoon, he taught and gave lectures and demonstrations on double-reed problems.

He played in the University's "Little Symphony" under Thor Johnson, and, as business manager of the group, booked and handled a tour of 22 states.

In 1939 Mr. Helm went to the high school at Clio, Mich., as head of the instrumental music department, turning down a scholarship offer from Curtis Institute at Philadelphia to accept the position. While at Clio he also played in the Flint Symphony under Dr. William Norton.

His teaching career was halted abruptly in 1942, when he took a vacation from the profession to spark some of Uncle Sam's musical units.

He spent two years as a Navy musician, conducting the Navy Pier Band at Chicago and appearing on 49 broadcasts of the "Ahoy, America" show. He was commissioned in 1944 and went to sea as an officer in charge of training aids, entertainment, and visual education.

Having recently received his Master of Music degree from the University of Michigan, Mr. Helm is looking forward to furthering his well-begun career in music education. "Congratulations," he said recently to the SCHOOL MUSICIAN, "on your efforts to encourage continued music study among young school musicians. Theirs will be a richer life because of it."

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Strings

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By Elizabeth A. H. Green

Music Education Department, Burton Tower,
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How to Hold First Chair

Concertmasters! Section Principals! And all of you who have ambitions some day to hold first chair positions in the string sections of the orchestra! This column is addressed primarily to you this month. Not that it will hurt the rest of you to peruse it,—for thereby you may be able to understand the whimsies of that fellow up front who sets the bowing for your section.

There are certain duties, certain responsibilities, which belong to the first chair player in each section of the orchestra. This man, professionally, is paid more than the other members of the section. But he also labors under greater strain. It is much the same as the system of officers in the armed forces. Officers are responsible for the men under them. The section principal in the orchestra is responsible for his section.

Functionally, the first chair player in each section must be an ALERT and SKILLED musician. He must be skilled enough to be infallible in counting time and in bringing his section in after rests; he must play beautifully and confidently, for he is the man who plays the passages marked "SOLO" by the composer. (Note the distinction between "solo" meaning one player, and "sol" meaning that the passage so marked is the main theme at the moment and is played by the whole section in such a manner as to make it stand out as a melody or solo-passage.)

The first chair man must be very alert,—doubly so if he is to keep his position for long! He must be ever ready to adapt himself instantly to the demands of the conductor,—and still perform beautifully. Also he must be so alert that even in sight-reading he can set the bowing intelligibly, using the printed bowing where it is correct and feasible, and changing it for the better where it is musically unsatisfactory.

Bowing Fundamentals

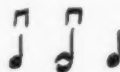
In a former article we mentioned a bit about orchestra bowings. Since the response was fine to that theme, we are going to cover, herein, eight fundamentals for high school usage which will narrow down the twenty or so possible items to a concise few which will set the school musician on the right track.

1. Measures start down bow in general. So when a piece starts on a single note, unslurred, before the bar line, this note is performed on the up bow.



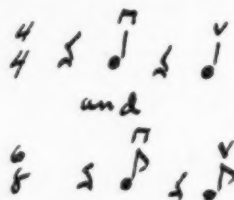
2. Groups of four even notes are played well-nigh universally with down bow on the first note of every group. When the passage preceding them forces them to come out on a up bow, the sec-

tion leader either changes the late note preceding the group of four to an up bow or he plays the first two notes in the group of four both on up bows, thereby readjusting the bowing. (The four notes are not meant to be a slurred group, but a group of four single bows.)

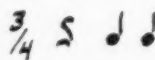


3. A syncopated half-note, is often played on a new down bow, the bow being lifted from the string after the first quarter note and taken quickly to the frog where the down bow is started on the half note. So many high schoolers start their down bows seven or eight inches from the frog, thereby losing the clean attack which the downbow should give to the passage. This reminds us to caution the high school student to get clear back to the frog, right under the thumb, when a down bow is started. You cannot get any "kick" to an entrance made seven or eight inches from the frog. This goes for single notes and chords as well, and any entrance on a down bow made after lifting the bow from the strings.

4. Second violin and viola principals. When you have the following characteristic figures, bow them as marked.



Note: the after-beats in four/four time should be played with a down bow on the second beat of the measure and an up bow on the fourth beat.



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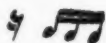
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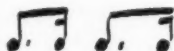
NEW YORK

5. The Waltz beat, bottom of page 33, is played down-up.



6. The above figure is played up-down-up, so that the down bow falls on the "and" beat note, (secondary accent on the total beat.)

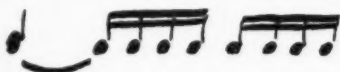
7. This figure is performed ninety percent of the time with linked bowing, no matter how the composer has written it.



This figure is bowed down-stop-down, up-stop-up. The other ten percent of the time the bowing is about eight percent up-down at the point of the bow, and the remaining two percent it is down-up at the frog for big FF effects and for the exception to the standard bowing, which exceptions are, believe me, very, very few.

Note that the linked bowing is also used for the similar rhythm in six-eight time, the quarter and eighth being linked together on the same bow with a momentary stop between.

8. Lastly, one trick that will save directors and sectionals much time in achieving coordination and synchronization. When the musical figure is something like the following with a tied over note just about eight percent of



your sectional rehearsal time can be saved when working to get the notes following the tied note synchronized. The trick is, in allegro tempi, to replace the part of the note that is tied over with a rest of the same value. In the example given above, the first quarter note is given its full value, then a rest is substituted for the first of the sixteenth notes. The bows must stop dead here for a moment if the ensuing run is to be together in the section. Making this rest will in no way impair the sound of the passage as written by the composer, and it will insure a good performance of the following fast notes, (which will be distinctly to the composer's advantage.)

In closing there is one word of caution to be passed on to the section principals of the second violin, viola, cello and bass sections. That is, that when the string section is performing a tutti passage (all strings playing the same notes in their own various octaves at the same time), the bowing in all sections should be the same. In this case the concertmaster sets the bowing for the whole string section of the orchestra, and the various section principals must be alert to catch the bowing as he sets it, and pass it on to their own sections correctly. Some leeway is granted the cello and bass sections, especially if the passage in question has many string crossings in it; for these instruments face away from the player thus reversing the position of their high and low strings relative to the player and therefore they have dissimilar problems which show up especially in string-crossings.

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The Twirlers' Club

By Don Powell

505 North Poplar St., Ellensburg, Washington

Outstanding Letter of the Month

Thanks for the mail, gang! I hope the answers you received were satisfactory and will give you credit to a good extent. It's sometimes hard to explain rudiments through correspondence, but most of them can be explained to an understanding degree. Side details do help in certain cases.

I received a fine newsy letter early last month from Mr. and Mrs. Otto P. Rossok of 824 Pine Street in Peru, Illinois. They are the parents of 13-year old Paul Jean Rossok, Junior National Twirling Champion. Paul Jean has won this title more than a score of different times, and also many, many other lesser twirling titles. This boy, as his record shows, is professionally good and will continue to be as long as he has his interest in twirling. And that, we hope, will be a long time.

One of Paul Jean's latest shows was with the Illinois State Fair (on August 13th) where he participated with twirlers under 21 years of age, and, in his natural course, pulled out a 1st place. Around the date of August 13th, Paul Jean won three 1st place trophies within ten days.

Mr. and Mrs. Rossok and Paul Jean would enjoy hearing from twirling fans. Let them tell you of Paul Jean's twirling activities. You may be assured of a very cordial reply.

Fan Needs Assistance

Miss Beverly King, an outstanding baton twirler in her own home town of Grover Hill, Ohio, is on that proverbial fence. Bev. is professionally good with her twirls—but the small town of Grover Hill doesn't supply sufficient encouragement to swing baton twirling into the career that she wants so much. I know that with a little advice and a helping hand guiding her to the right road, Bev's initiative could take her the remainder of the way.

Many know, however, that the chances for baton twirling as a career are slim. Many start with the required spunk, but the road gets tough and few end up with the record of having been at it 20 years. If you have that treasured ability known as "go and get it and keep it", you may get some place. I think Beverly King has that ability.

Let's send a call of help to the mail box of Miss Beverly King, Box 73, Grover Hill, Ohio. Anyone who has information or material that would be of benefit to this young majorette can put it to good disposal by sending it to her.

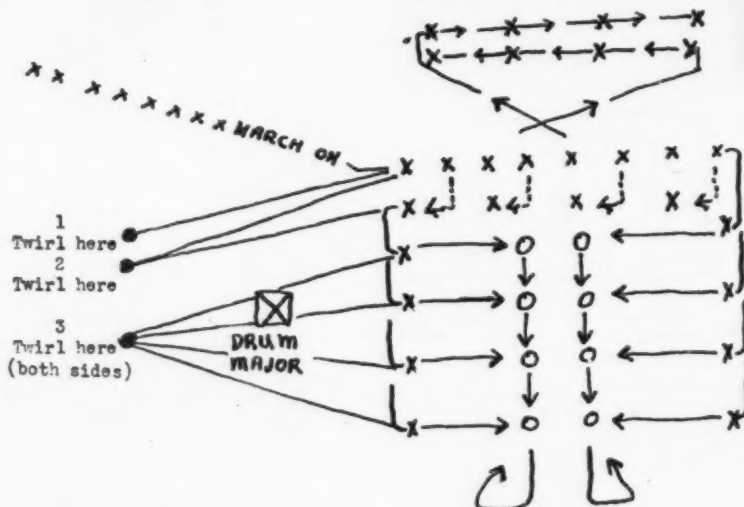
Let's have YOUR letters for this column, twirlers!

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An effective routine featuring more than one twirler

Routine Baton Twirling

You learned through this column in November's issue the method of counting Routine Baton Twirling. "Routine Twirling" used here is termed as more than one participant involved. Today you will receive a summary of that article and also a little more information on the subject.

With school bands in full swing and football games well under way, spectators are again to be traditionally entertained at that ol' half-time by a chilling march and baton twirler's stunts. If you're on the field during the half-time you should know the twirls. With that in mind I will give you a routine formation to run through. (See diagram).

Remember that the number of persons listed in these illustrations may be either doubled or cut in half (or increased or cut by 2's or 4's) to conform with the number of your twirling members.

Drum majors keep every member in perfect step. Blow articulated whistles—clear and distinct. With this formation members may twirl in unison in three different positions which are marked in their order on the illustration, and may also twirl while going into the formation and while leaving the performance back into position (2-Hand Spin and Wrist Twirl suggested). Write for detailed information and illustrations.

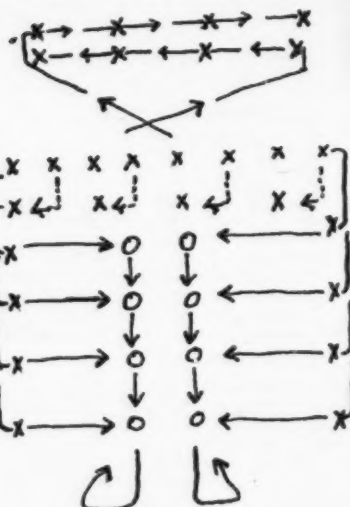
Hand Movement Instruction

Here is the third in your series of basic twirling rudiments. In October you learned The Figure Eight and Cartwheel. How'd you do? They're a little tough to understand without personal supervision or clear illustrations. Write for further instruction on any twirl you do not completely understand. With several illustrations this month explaining the Two Hand Spin and Aerial Twirl, we should dive right through it—O.K. let's go!!

The Two Hand Spin

The Two Hand Spin is another interesting twirl demonstrated by twirlers in every exhibition. It's a twirl that looks simple and is simple if executed properly. It, too, is a twirl which is easy to get messed up. Follow the procedure carefully as described and illustrated.

The baton is held horizontally in front of the body with the knob facing left and slightly tipped downward (this is held



with the right hand as shown in Dia. No. 1.) Now, before any definite mo-



Diagram 1

tions are made, keep in mind that the left hand crosses over the right. This is essential, don't forget it.

To begin the twirl, the left hand is extended over the right as the baton is moved in a clock-wise manner. As the baton is about to roll over and off the thumb of the right hand (as shown in



Diagram 2

Dia. No. 2) the left hand immediately catches the transfer. When the baton is turned so that the back side of the left hand is on top, you will notice that the baton has completed two complete revolutions.

Now, (as seen in Dia. No. 3) insert the left hand back into its position and run through the twirl again. You've got it! Practice makes perfect! Do not try for speed until rudiment is thoroughly understood.

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Diagram 3

The Aerial Twirl

The Aerial Twirl (or just plain Toss Up) is one of the most fascinating of all twirls. This particular twirl can be executed with much ease and beauty after one knows the other twirls better. (Of course, you then know the speed and rhythm of twirling and that's what counts in the Toss Up.)

The baton is once more held in a horizontal position with the knob tipped slightly toward the floor or ground, so as to give more momentum for the toss (as seen in Dia. No. 1).

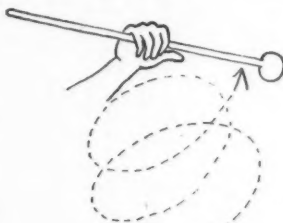


Diagram 1

Now move the baton in a clockwise manner until it has reached an approximate three quarter revolution, then toss upward with the thumb, (as observed in Dia. No. 2). Twirl this slowly so that



Diagram 2

every movement (even in air) is carefully seen. The toss should be a gentle one—you'll learn speed later.

Now catch with the right hand in the position as seen in Dia. No. 3 and toss

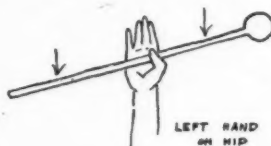


Diagram 3

in the same manner again. I also suggest going into the Two Hand Spin upon recovering the baton.

Make your twirls smooth. Do not toss too high until this rudiment is thoroughly mastered. Repeat until smoothness is acquired. You will soon have this rudiment mastered.

Good luck to you on both of these twirls—if you really want to know them, they'll be easy to accept as yours.

Next month you will receive illustrations, lots of news and instruction on the Four Finger Twirl and Left Hand Pass Around Back.

I wish you all a very Merry Christmas and a Happy New Year.

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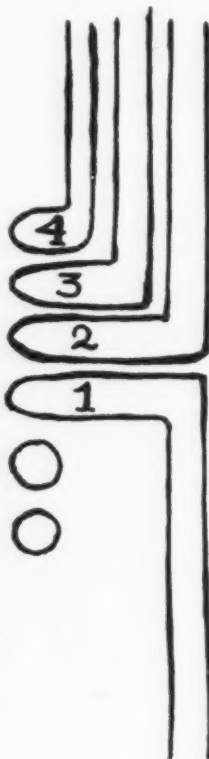
Understanding Bassoon Keys

This month I have two subjects pertaining to bassoons.

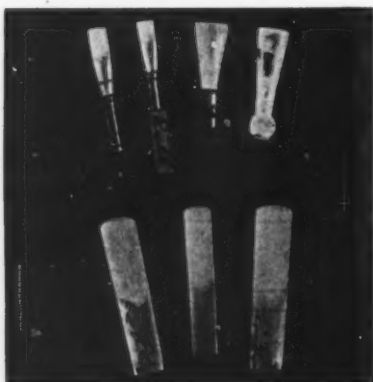
One I have written about before. The other I am writing about for the first time. It was brought to mind by a letter from Jimmy Blethroad of St. Joseph, Mo.

Jimmy had the opportunity of seeing the bassoon of my good friend, William Koch, recently when the Marine Band gave a concert in St. Joseph. Jimmy wants to know what the key, which is number four in the diagram, is used for

as he does not have the key on his own instrument. While I am discussing this key I want also to discuss its associated keys as they are often neglected and misunderstood. These keys are on the wing joint and are played with the thumb of the left hand. They appear as follows:



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Most school bassoons have only three of these keys, or at the most four. The buttons at the bottom of the diagram are explained as follows. The top one operates the vent key on the bocal which is often called the pianissimo mechanism. The button below it operates a lock that holds the same mechanism down or closed so that it can be used while the left thumb is occupied depressing other keys.

The lock is most effectively used while playing passages in the staff that are very pianissimo as in the opening phrase of the overture to the "Marriage of Figaro." This same mechanism closes automatically when the right thumb E key is depressed and so remains closed for all bottom or bass joint notes down to the lowest B₂. The little vent hole in the bocal is to clear up the D above the staff and should be open when this note is played. The hole also should be checked to see that it is not clogged.

Now comes the number four key in the diagram that Jimmy wants to know about. It is an auxiliary key to the vent key as it is used when playing the D

above the staff. It enables the player to play a fuller and clearer D above the staff. He can be more certain of its speaking, especially when playing very softly. It also is used as a register or octave key when slurring the octave from the D below or any note to the D above the staff. The associated keys are used for the same effects and results but on different notes.

The number three key is used for the notes B₂, B and C. The number two for A and the number one for C₂. C₂ (C sharp) is particularly aided by adding the vent key, and a covered tone can be produced by catching the bass joint D key with the back portion of the thumb of the left hand at the same time.

The D₂-E₂ in the staff can be played by using fingers one and two of the left hand and adding number two key of the diagram, but it is very poor and a forked fingering is recommended. Use fingers one and three with number two open and no thumb keys added. These fingerings are all for Heckle system bassoons. If you have a French or Conservatory system bassoon and want to know fingerings for it, write me and I will send you a chart that I have prepared.

Professional players vary as to the use of the keys I have mentioned in this respect. Some of them use them all of the time and others use them as they see fit according to the results they want to obtain. It is a good idea for students to use them so that they can become accustomed to them in the event that they later want to use them at will.

Most all bassoonists use these keys in the same manner when fingering the very topmost notes on the instrument. These fingerings can be found on any good chart. The number 4 key is also used on the highest D and E₂ on the bassoon. When the number 4 key is not available you can aid the cause by lightly tapping the number 3 key as you start the tone and letting it fall immediately. On a few bassoons the 4 and 3 keys are combined into one key.

Bocals

Now the topic I discussed some time ago. It is about bocals. They are expensive and hard to obtain. They should be handled carefully. It is important that they are cleaned regularly inside with a brush for the purpose and some yellow laundry soap in warm water. If a brush is not available, you can try a turkey feather, small wire, long pipe cleaner, etc. Check after cleaning to see if vent hole is open. There should be no dents or cracks in the bocal where the seam has opened.

Bocals can be repaired, but this is difficult as it is hard to get dents out of them. Most bocals come from the manufacturer bent down so that the player must blow against the top blade of the reed or hold the instrument up in an awkward position to blow thru the reed.

Lay the bocal on a flat surface and, using both thumbs on one side and all fingers on the other, carefully bend so that the reed points directly into the mouth. If the cork or wrapping is kept well greased it will eliminate the forcing that often causes the damage to it.

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NAMM Presents Record Album of United Nations

Based upon the premise that music speaks a universal language which knows no barriers of race, creed, or color, no sharp divisions of national boundaries, and is the common denominator enabling all people to meet on a common ground of understanding, the National Association of Music Merchants has presented the United Nations with an album of phonograph records. The presentation was made in New York City (October 15, 1946) by Louis G. LaMaire, President of Lyon & Healy, Inc., and President of the National Association of Music Merchants. Captain Jehan de Noue, Chief of Protocol of the United Nations, received the album in the presence of leading figures of the world of music. This was the first gesture on the part of any organized American business group to show its endorsement of the principles for which the United Nations stand.

In making the presentation Mr. LaMaire said: "Music is the oldest of the Arts, and what is more important it is the most democratic."

"It is the purpose of our Association to make it possible for everyone to enjoy music in some form . . . and to know the contentment and happiness which music leaves in its wake. Similarly, international harmony is what the United Nations is striving to accomplish."

"Because Music is the Mother Tongue of all peoples . . . because it is the one language which everyone comprehends instinctively, we present this album of recorded musical masterpieces to the United Nations and dedicate it as a symbol of world-wide good fellowship and international understanding through music."

In accepting the album Captain de Noue said that Music could be used as a means of expressing international goodwill.

The album itself is of original design. On the front is an oil painting symbolic

of the flags of all nations, one world, and music representing the universal language of the world. The twelve records have been selected, not as typical music of each country of origin but rather to demonstrate that music does speak a common tongue. For example, one of the records is "Prelude in C-sharp Minor",

the composition by the Russian pianist, Sergei Rachmaninoff, in this instance played by the American pianist, William Kapell. Another is the "Andante from the Grand Piece Symphonique", the Philadelphia Symphony conducted by Leopold Stokowski, a Pole directing this work of the Belgian composer, Cesar Frank.

Music Makers Endorse United Nations Harmony



The first American business organization to demonstrate their endorsement of the United Nations, the National Association of Music Merchants, represented by president Louis G. LaMaire, recently presented an oil-painted album of records specially selected to demonstrate UN harmony. Shown at the presentation are, left to right, Dorothy Maynor, concert artist; Robert Shaw, noted choral conductor; Mr. LaMaire; Maryla Jones, Polish pianist; and Capt. Jehan de Noue, Chief of Protocol of the United Nations, who received the gift on behalf of the UN Secretary, Trygve Lie.

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